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servedly applauded. The Concert-givers were aided by many artists of eminence.

A VERY excellent Amateur Concert, in aid of the Clergy Orphan Schools, was given at the Hanover Square Rooms, on the 18th ult., when a carefully-selected and highly effective programme was provided. Etiquette forbids our entering into any detailed account of the efficient manner in which the several pieces were performed; but we cannot refrain from mentioning the truly artistic style in which the pianoforte part of Beethoven's Trio in B flat (for pianoforte, violin and violoncello) was played by a lady, and we may say that generally the vocal music was rendered with care and judgment throughout. The room was well filled; and we sincerely trust that the noble Charity in whose aid the performance was given, may materially benefit by the result; for we hear that although the Institution has effected, and is still effecting, much real good, the house and all necessary organization are available for a much larger number of inmates.

MR. LANSDOWNE COTTELL gave a Morning Concert on the 29th May, at the Store Street Rooms, before a large audience. The principal vocalists were Miss Rosabella Shackell, Madame Alfardi, Miss Emilie Blanche, Miss Ida Wilmot, Madame Bishop, Madame Montserrat, Mr. Walter Reeves, Mr. Stanley Betjemann, Mr. Rowland, and Herr Angyal, all of whom were highly successful. Two youthful instrumentalists, Master Surtees Corne (pianoforte), and Master Louis D'Egville (violin), gave much pleasure in their solos; and Miss Jarman and Miss Helen Meredith, also proved themselves pianists of much ability, the first-named lady in Weber's Concert-Stück, and the second in a piece called "L'Ecosse."

MR. HENRY HOLMES's Concert at the Hanover Square Rooms, on the 21st ult., gave that excellent violinist an opportunity of displaying his talents in various styles of music, the programme including Schumann's Quartet in A major (in which the Concert-giver was ably supported by Messrs. Folkes and Burnett, and Signor Pezze), and several solos, all of which were warmly applauded by a thoroughly appreciative audience. Mendelssohn's variations in B flat, for two pianofortes (played with much effect by Miss Agnes Zimmermann and Mr. Walter Macfarren), contributed much to the interest of the Concert. His Royal Highness the Prince of Wales was present.

MR. HEATH MILLS gave an evening Concert on the 14th ult., at Camden Town, which met with every success. The orchestra, which consisted of the members of the North London Philharmonic Society, performed several pieces with much effect. Miss Gaskin was highly successful in her vocal solos, and also in a duet with Mr. Platt. Several glees were given during the evening, by a well trained choir, under the direction of Mr. Carpenter. Mr. Heath Mills conducted with skill and judgment, and Mrs. Oscar Smith ably presided at the pianoforte.

MR. J. TENNIELLI CALKIN's Concert (à l' invitation) took place at the Store Street Rooms, on the 18th ult. The principal feature of the programme was a most successful rendering of Benedict's Cantata *St. Cecilia*, in which Miss Bessie Emmett (pupil of Mr. Calkin) greatly distinguished herself. She was much applauded; and we have little doubt that she will eventually occupy an honourable position among the favourite Concert vocalists. The other solo parts were excellently rendered by Miss M. Severn, Messrs. Arthur Byron and Winn. The composer, who was present, expressed his unqualified approval of the performance. A second part, consisting of miscellaneous music, in which Mr. J. Baptiste Calkin, on the piano, and Mr. T. H. Wright, on the harp, sustained their deserved reputation, completed a very excellent performance.

Reviews.

Oxford: At the Clarendon Press. London: MACMILLAN and Co.

A Treatise on Counterpoint, Canon and Fugue; based upon that of Cherubini. By the Rev. Sir F. A. Gore Ouseley, Bart., M.A., Mus. Doc., Professor of Music in the University of Oxford.

THE teaching of Counterpoint may be said to be in a transition state. The accepted standard books on the subject define the laws without the slightest qualification—"this is allowed," and "this is not allowed" settle the matter at once and for ever in the mind of a student; and he is therefore taught to regard all deviations from these fixed rules in the works of the great composers as the privileged eccentricities of genius. Modern authorities, however, seeing that many of the laws belonged to old-world notions on the art, are prone to preface their teaching by explaining that, although a large number of the restrictions imposed upon those who study counterpoint are thoroughly obsolete, it is good in the first instance to observe them rigidly, in order that those who afterwards become composers, may, from having acquired the power of working in fetters, be able to work with additional freedom without them. Whether some day a book may be written which shall teach counterpoint as it is now practised remains still problematical. Meanwhile, however, Sir Gore Ouseley (who deserves to be heard, by reason of his talent and position) contributes one more to the works of what we may call the transition age, "based upon that of Cherubini." Why the book has been written it is difficult indeed to say; but being written, we are bound to accord much praise to the accomplished author for the careful and earnest manner in which he has performed his task. The rules are clearly laid down; and in most cases sufficient reasons are given for the necessity of their due observance; but the constant disagreement between the old theorists and the more modern ones, will, we fear, do much towards perplexing the pupil, and creating a latent feeling that a subject upon which so much difference of opinion can exist is scarcely worth serious study. In page 19, for instance, we are told, that Zarlino, Fux and other old contrapuntists of the severely strict school (as it might be termed) allow as a licence, in the third species of counterpoint, that the second or fourth crotchet being dissonant, may proceed to a concord by a skip. As Cherubini does not admit this licence, however, the student is recommended to avoid it; and yet although the faith of the reader is thus shaken in this composer, an immense number of specimens of counterpoint are given from Fux, as being worthy of imitation. Many of which we may say, by the way, are amongst the very worst examples—especially of two-part writing—that we have ever seen. The best portions of the book are unquestionably those which relate to Double Counterpoint and Fugue, the laws relating to the construction of a Fugue being especially well given; as, for example, where the student is told that the "answer" is to be regarded from a *melodic*, and not from a *harmonic* point of view, a rule of the utmost importance to beginners. In conclusion, we may say that Professor Ouseley has well considered the subject he has undertaken to expound; and if his work do not become the text-book for students, it will be rather because the traditional laws of counterpoint are fast dying out, than from any fault in the manner of setting them forth.

LONGMANS, GREEN AND Co.

Singers and Songs of the Church: being Biographical Sketches of the Hymn-writers in all the Principal Collections. By Josiah Miller, M.A.

THE title of this carefully compiled work will sufficiently explain its contents. The biographical sketches are arranged in chronological order; so that in fact the book presents an interesting history of the schools of hymn-writers; for although of course all authors of